



FINAL%

**FACULTY OF ART
DEPARTMENT OF EDUCATION**

MODULE TITLE	English 3 Part C Literature	
MODULE CODE	1ENG321	
ASSIGNMENT TOPIC	Dracula	
LECTURER NAME	Ms Ringwood	
Final Draft DUE DATE	30 April 2024	
NON - PLAGIARISM DECLARATION		
<p>I know that plagiarism means taking and using the ideas, writings, works or inventions of another as if they were one's own. I know that plagiarism not only includes verbatim copying, but also the extensive use of another person's ideas without proper acknowledgement (which includes the proper use of quotation marks). I know that plagiarism covers this sort of use of material found in textual sources and from the Internet. I acknowledge and understand that plagiarism is wrong. I understand that my research must be accurately referenced. I have followed the rules and conventions concerning referencing, citation and the use of quotations as set out in the Departmental Guide. This assignment is my own work, or my group's own unique group assignment. I acknowledge that copying someone else's assignment, or part of it, is wrong, and that submitting identical work to others constitutes a form of plagiarism. I have not allowed, nor will I in the future allow, anyone to copy my work with the intention of passing it off as their own work. By signing this cover sheet, I agree that I have read and understood the above. I acknowledge that should it be found to be higher than the acceptable similarity percentage, I may receive 0 (ZERO) for my assignment.</p>		
STUDENT NAME	STUDENT NO	SIGNATURE
N.M KHUZWAYO	202112198	N.M KHUZWAYO
LECTURE REMARKS		

Question 1

The seductive behaviour of the female vampires in the excerpt from Bram Stoker's "*Dracula*" can be interpreted as a threat to the repressive gender expectations of the Victorian period in several ways including the female characters change in manner and male characters conveying emotions towards the same gender. Count Dracula is also a prominent example of the threats of the tradition of the Victorian notions.

The female vampires' needs and sexual assertiveness challenge the traditional Victorian notion of women as passive and submissive beings, lacking in sexual desires or needs. By actively initiating physical contact and showing straight forward sexual behaviour, the female vampires overthrow expectations of feminine decency and modesty, presenting an utter contrast to the idealized image of the modest Victorian woman. Also by asserting emotional attachments toward vast individuals and disrupting the natural roles of the "Victorian period".

When the three female vampires had cornered Jonathan in one of the rooms in Count Dracula's castle, each argued on who would go first. As one of the girls arched her neck she actually licked her lips and rubbing against Jonathan while seducing him. One girl said that, since he is young and mature there are kisses for everyone and go around. The imagery of the female vampire's "hard dents of two sharp teeth"(Chp.3, Pg. 36) bring to mind a sense of predatory sexuality, symbolizing a reversal of traditional gender roles where men are typically portrayed as the aggressors and women as the passive objects of desire. This disruption of gender norms reflects a broader analysis of Victorian patriarchal values and the restricted expectations placed on women's behaviour and sexuality.

Count Dracula himself serves as a powerful symbol of sexual transgression and gender ambiguity throughout the novel. Dracula's ability to shape-shift and exert control over both male and female characters challenges conventional notions of masculinity and femininity, blurring the boundaries between the sexes. His seduction of Lucy Westenra and Mina Harker, two respectable Victorian women, highlights the disruptive attraction of the vampire, who embodies forbidden desires and untamed passions. It's almost like a magnet whereby the receiving end is seduced a person feels paralysed while awake. It's

like a sudden shock that paralyzes you with emotions for the time being while the host or the vampire sucks or drains the blood out of you.

Dracula's consumption of blood is a symbolic act of penetration and it can be read as a metaphor for sexual violence and domination, and continues to sabotage casual notions of gender and sexuality. The Count fails to control himself when Jonathan cuts himself while shaving in the mirror. He portrays emotions and actions of desire toward Jonathan, wanting to have a taste of his blood. "When the Count saw his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at his throat." The Count even threw the mirror out the window and shattered into a thousand pieces on the stones of the courtyard far below. (Chp. 2, Pg. 24)

Lucy also symbolizes an act of penetration as she is struggling to keep her emotions and urges in check. This is conveyed when she is lying like, sick, and feeling pale literally and emotionally. She hungers for Arthur's blood while resting in bed. She even seduces him to come closer and Dr. Van Helsing manifest an effort to pull him away. These actions challenges those of the traditional Victorian period.

The figure of Dracula and the female vampires in "Dracula" serve as potent symbols of sexual desire, repression, and the undermining of Victorian social norms, inviting readers to reconsider casual attitudes towards gender and sexuality in the context of the Victorian era.

REFERENCE

Stoker, B. 1987. *Dracula*. New York: Grosset & Dunlap.

Stoker, Bram. *Dracula*. Oxford University Press, 1897.

Senf, Carol A. "Dracula: Stoker's Response to the New Women." *Tulsa Studies in Women's Literature*, Vol. 2, no. 2, 1983, pp. 227-240.

